

THE AMERICAN ART STUDENT

NOVEMBER V2-no.3- 1917

10 CENTS



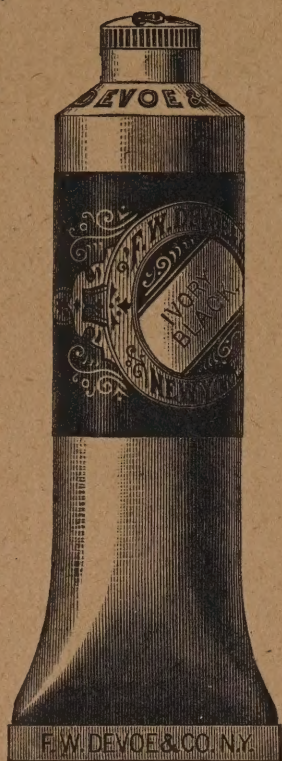
J. VINTON
STOWELL

THANKSGIVING
NUMBER ~ 1917
10 CENTS.

HAVE YOU INVITED A SOLDIER TO YOUR HOUSE FOR THANKSGIVING DINNER?

TWENTY-ONE PARK ROW

NEW YORK CITY



DEVOE

Artists' Oil Colors in Tubes

Are prepared from carefully selected pigments—thoroughly incorporated with the purest oil—single and double size tubes. Used and endorsed by leading artists.

At the request of a number of prominent artists we are now putting up a line of **Devoe Artists' Oil Colors** in studio size tubes.

The Oldest and Largest Color Makers in America

ESTABLISHED 1754

DEVOE & RAYNOLDS CO., INC.

NEW YORK

CHICAGO

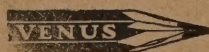
KANSAS CITY

NEW ORLEANS

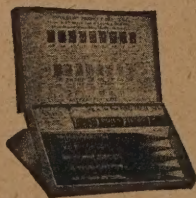


VENUS 10¢ PENCIL

The student who uses VENUS has a big advantage. VENUS leads are smooth and clean marking and the result of their use is a handsomer and more effective drawing.



VENUS pencils are *perfect*. They never vary in quality. 17 black degrees from 6B softest to 9H hardest. Specify VENUS and look for distinctive finish.



← FREE!

This trial box with five VENUS Drawing Pencils, Holder, and VENUS Eraser, sent free! Write for it.

American Lead Pencil Co.

233 Fifth Avenue, New York, N. Y.
and Clapton, London, Eng.

Writers—Artists

Send for free specifications of literary and illustrative material now especially in demand by leading publishers and advertisers.

ART STUDENTS sufficiently advanced to warrant the presentation of their work for sale will find our service of exceptional advantage. Our assistance means the opportunity to show your work in numerous markets with which you are not acquainted, but more important, it assists you in determining the line in which it will be most profitable for you to specialize. Professional criticism from the standpoint of commercial applicability and technical defects, periodical bulletins indicating work in current demand, display and sales service, enable you to give all your time to **PRODUCING** work.

To sell to the best advantage you should know the exact requirements of the buyers. This special information about present market requirements, which we will send free, may be worth very many dollars to any writer or artist seeking recognition or to any recognized writer or artist looking for a larger and better market.

We will also send, free, our instructive booklet which tells about our method of selling stories, novels, serials, poems, articles, comics, paintings and drawings (oil, water-color, crayon, pastel, and pen and ink) to all classes of buyers throughout the United States. State the class of work you do.

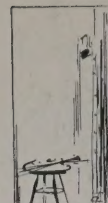
Writers and Illustrators Exchange

867 U. S. Rubber Building

New York City



If you are displeased with any of the products advertised in this magazine or with any of our advertisers, let us know. We feel responsible for all advertisements we print.



OLEO TEMPERA COLORS

FOR WATER COLOR AND REPRESENTATIVE OIL COLOR PAINTING

A beautiful complete color chart will be furnished without charge to all users of the Oleo Tempera Colors.

ANNOUNCEMENT

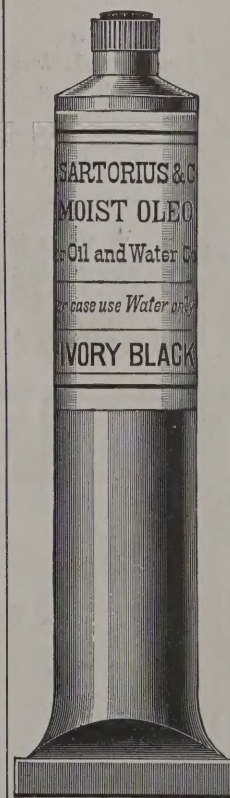
Oleo Tempera Colors are pure, brilliant, and dependable and have been used by leading artists for thirty years.

Oleo Tempera Colors may be obtained through any first class artists' material house.

However, should your dealer be unable to satisfactorily fill your requirements, write to us, whereupon your selection of colors will be sent to you directly, or through the nearest dealer handling them.



Painted by Miss Mary Cornwell with Oleo Tempera Colors
First Prize Poster Winner in the Oleo Tempera Competition



MANUFACTURED BY

A. SARTORIUS & CO., Inc.

57 Murray St., New York, N. Y.

MANUFACTURERS ALSO OF **SARTORIUS OIL COLORS**



If you fail to receive each copy of this magazine, we shall feel under obligation to you if you will notify us. We have no other way of learning whether it reaches you.



Le Mesurier Artists' Colors

Are the same in first shades, and will produce absolutely the same tints as the best English tube paints. We guarantee our colors to possess all desirable features found in domestic or foreign manufactures, and to excel them in many essential qualities, such as impalpable firmness, freedom from lint and other vexatious substances, and positive uniformity of strength and shade.

John W. Masury & Son,

NEW YORK
P. O. Box 1012

44 to 50 Jay Street
BROOKLYN, N. Y.

CHICAGO
MINNEAPOLIS

NOTICE—Our Single Tubes, with few exceptions, are double the size of any foreign now in the market.

Price Lists and Pamphlets, giving opinions of some of the most eminent artists, will be furnished on application. Among those who have used them and attested their merits may be mentioned:

D. HUNTINGTON, Pres, N. A.

A. T. BRICHER, N. A.

W. L. SONNTAG, N. A.

R. W. HUBBARD, N. A.

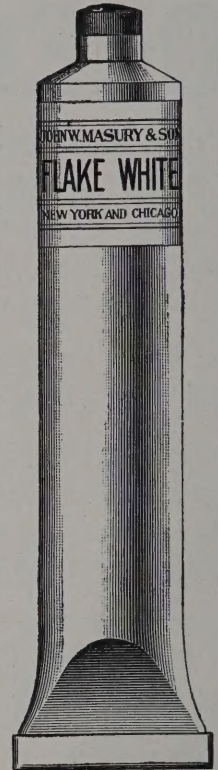
J. H. BEARD, N. A.

GEO. INNESS, N. A.

E. WOOD PERRY, N. A.

JULIAN SCOTT, N. A.

*For Sale at
Leading Artists'
Supply Stores*



"Gold Medal Crayons"

Highest Award Always



"Gold Medal Crayons" are unrivalled in quality. They meet every demand of the artist and student who works in color. Try our

**"SPECTRA"
PASTEL**

mailed to you for 15c.

*Write for our illustrated catalog
of Crayons for every use.*

BINNEY & SMITH CO.

MAKERS

83 FULTON STREET, NEW YORK

A. BIELENBERG CO.

67-69 Front Street

New York City

Importers of

Mussini, Decorative, Rubens, Oxford
Düsseldorfer Oil Colors, Horadam
Moist Water Colors and Gouache Colors.

Tempera Colors, 10 cents per tube.

Artist Tempera Colors

Higher price, see catalogue for complete list.

Maratta Oil Colors

Maratta Bi-Colors and Hues

Apply for new price-list and color cards.

Maratta Moist Water Colors.

Rubens Brushes, French and German Canvas
for Oil in various widths.

Tapestry Canvas

In widths of from 50 to 150 inches.



THE AMERICAN ART STUDENT



PUBLISHED EVERY MONTH BY THE AMERICAN ART STUDENT PUBLISHING ASSOCIATION
AT TWENTY-ONE PARK ROW, NEW YORK, N. Y.

IS THE OFFICIAL ORGAN OF THE ASSOCIATION OF AMERICAN ART STUDENTS

WALTER W. HUBBARD, President and Editor
MISS JESSICA MARTIN, Associate Editor

BERNARD KRAMER, Secretary and Treasurer
J. VINTON STOWELL, Associate Editor

SUBSCRIPTION ONE DOLLAR A YEAR

SINGLE COPY 10 CENTS

ENTERED AS SECOND CLASS MATTER AT THE POST OFFICE AT NEW YORK, N. Y.

VOL. II

NOVEMBER, 1917

No. 3

CULTIVATING THE UGLY

By STEPHEN H. HORGAN

Reproduced through the courtesy of "The Inland Printer"

The three tailors of Tooley Street who signed themselves "We the People of London" have been laughed at for generations. There is an equally ridiculous group who call themselves "We the Modern Artists," and then label their work "Modern Art." They issue a publication called *The Modern Art Collector*, in which they state their purpose and exhibit their wares. The first issue of this publication says:

"Our object in bringing out these pages at this time in America is to enable this country to keep in touch with mod-

the standard of the art he employs in his business, and helping generally to improve the commercial art of our country."

In other words, gentlemen: Instead of purchasing an American painting or helping an American Art Museum, turn over your money to us. You don't know anything about "art" any way. We will show you "the boldness, the joyous color and freedom of Modern Decorative Art, a happy change from the conventions of tradition and the mannerisms of the 'fad' artist, 'creator' of pretty girls." This is the tone of the publication: We have no taste or judgment in this country. We must kneel at their feet and learn from them.



The heading of *The Modern Art Collector*. This is a masterpiece of the new movement.

ern artistic European tendencies at a date when traveling to Europe is freighted with difficulties, and thereby encourage the development of the Modern Movement in this country."

Further along in this publication one finds: "The business man who lends to this progressive school his sympathy; who gives to its followers and exponents commissions for commercial designs, is not only doing as much for American Art as he would by the purchase of an American painting, or by a contribution to an American Art Museum, but he is raising



"Modern Art" wall-paper designs. Imagine living in a room with them.

Some bits of their work are reproduced here, also some of the ordinary American "conventional stuff" that we have been putting up with until these "Modernists" came to show us "freedom." Some of their work is so free that it is unprintable in these pages.

Now as to their first claim to the title "Modern": All one need to do is to turn to the primitive art of Egypt, Persia, China, Japan, Russia, Sweden; to the art of the Aztecs and our own American Indian, to find the real art which is now



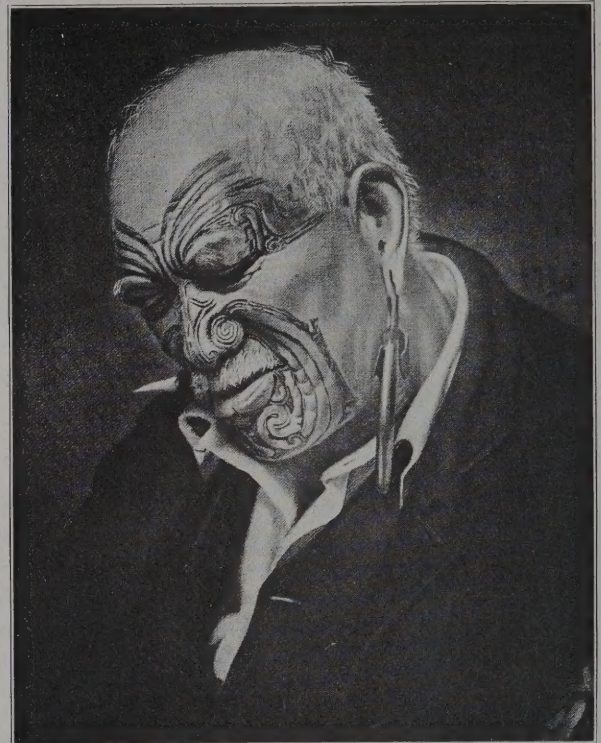
Art must be creative but not outlandish; original but not freakish; beautiful and frank without sensuality or brutality; and truthful, but without painful accuracy



Just an American wall-paper design.

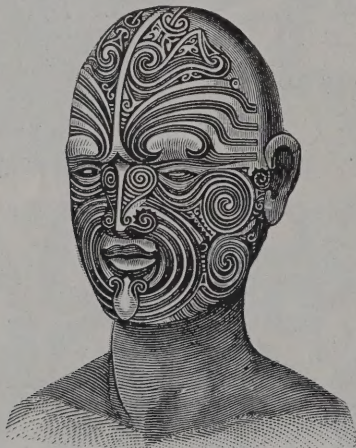
being imposed on us as "Modern." It was art with the tattooed savage and the primitives of all races, but to-day it is mere counterfeiting. Neither should the work of these "Modernists" lay any claim to the use of the word "Art" used in its esthetic sense, meaning the science of the beautiful.

Just as I had written the above, a western commercial



New Zealand decorative art.

nicking it. That gives it 'vibration' and is the hall-mark of the Modern Art. Now I am so busy I can't take a vacation.



It was art with the tattooed savage. To-day it is mere counterfeiting.

artist came in, and I mentioned to him that I thought of poking a little fun at the pretense covered by the title "Modern Art." "Don't you do it, Horgan; these fellows are entrenched here, and they will use liquid fire and poisoned gases on you. Infantile paralysis has broken out in art, and no one has found a cure for it.

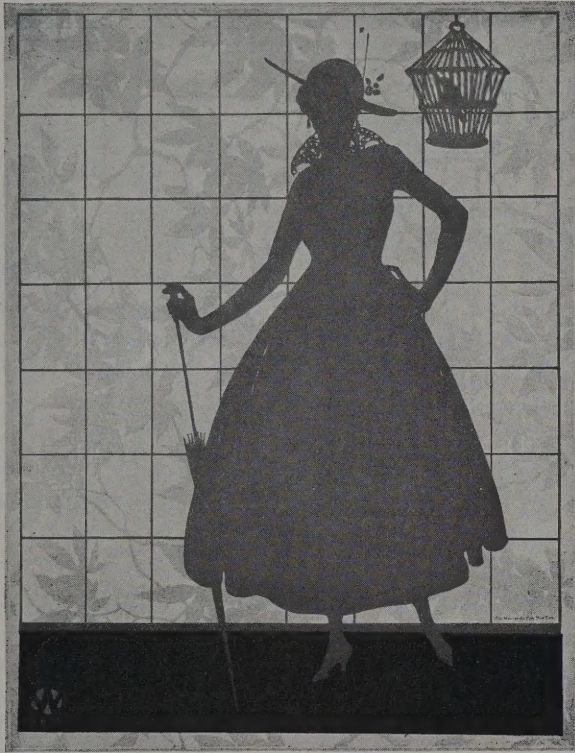
"Take my own case: Orders dropped off, and I found some customers lured away by this foreign stuff. Its merit to the buyer is its cheapness. It doesn't require any knowledge of art to turn it out. I studied the game. Found the tricks. For instance, you must not draw a border without



Mr. L. M. Glackens drew this to illustrate the "Modern Art" stuff on a magazine cover, and adds: "To be smart, it must be meaningless."



Don't let your technique cover "a multitude of sins." Good technique does not include freak renderings, hasty "stunts," bad drawing or meaningless daubs and scratches



An American poster "not executed in the true spirit of Modern Decorative Art." Consequently it is pleasing.

Why waste brains on a design, then hire a model and work for days on a cover? Just turn out any old thing and, if it is sufficiently different and shocking, it will sell easily.

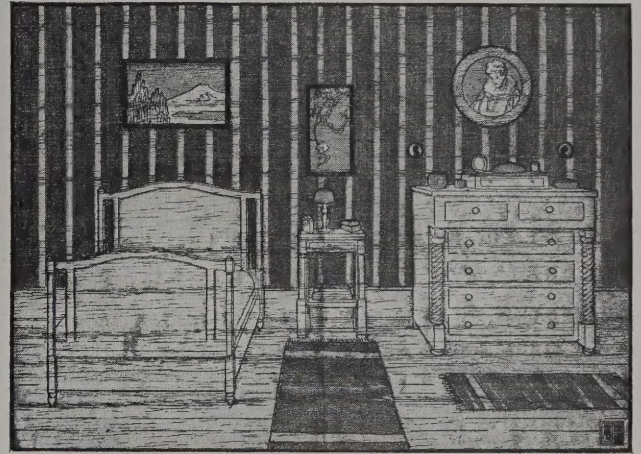
"Don't blame the foreigner. He is only taking advantage of P. T. Barnum's findings that the American people like to be humbugged, and that there is a sucker born every minute. The only difference since Barnum's day is they are



According to "Modern Art," this drawing "is exceptional for originality of conception, breadth of treatment, carefully accentuated detail and balanced composition, etc., etc., And, reader, you would never have discovered it?"

now born sixty a minute. What we American artists want to do is to learn the foreigner's methods."

So I have taken this artist's advice, and I am going to



An American furniture advertisement.

commend this new movement to those who are anxious to make money out of illustrating. Let us call it "Cultivating the Ugly." To succeed at it, if you have studied gracefulness of form, purity of line, sense of proportion and the Greek classics, the quicker you forget all this the better. It will at least teach you what to avoid. Little art training, but plenty of assurance, and you can sell your stuff.



"Modern Art" advertisement.

If you live in a city, you should form a group and employ a manager. He must be competent to talk before art groups and write pieces for the papers. He must mix with Bohemia and cultivate the men who write the average art rubbish for the daily paper. Most important of all, he must be a good fellow among the advertising associations. If there is a public art gallery in the city, or in a high school, he should cover over its walls occasionally with foreign cigarette and beer posters. They are so instructive to children.

When there is a poster or art competition of any kind in

Continued on Page 13



"There is a great truth in art, but few ever find it." The fact is, most of us go in search of truth madly for we ignore the study of our instincts—truth's only path.

JOY

By MARJORIE SUTHERLAND

It happened in a railway station in a busy unpoetic Western town, on a clear day of July that I saw a girl waiting for someone. I have seen many women who were more beautiful, indeed there were handsomer ones in that very station, only this one seemed to be glorified with the radiance of a great expectation, and instinctively I knew that she was waiting for her lover. She was slender and tall, dressed simply in a lavender gown with long white gloves and a white hat. The clothes were perfectly ordinary, except that they almost glowed with tiptoe anticipation of bliss. When she came into the waiting-room she looked immediately at the clock, then she removed the glove from



A train boomed into the station, and instantly the girl sprang up, then looked at the clock again and sat down.

her right hand, tucked it in carefully at the wrist, and sat down. A train boomed into the station, and instantly the girl sprang up, then looked at the clock again and sat down. It was not *her* train. She smoothed out her dress prettily just as if she were a little girl who had been warned against wrinkles and dust. But she was not a little girl. There was a prophetic consciousness of womanhood in her manner. All the blood of her grandmothers who had waited sometime beside a brook, under a lilac-tree or beside the church door for their mates—all the tingling expectant blood of dead women who had once been happy, glowed in the girl's cheeks as she waited.

And then a second train arrived, but of course eagerness

had brought her there much too early. She was youthfully impatient and yet if only she could have realized how sweet it was to wait. The hungry wistful suspense that precedes realization—perhaps this is compensation for the pangs of disillusionment. To believe—just once—that something will be perfect, surely this exquisite faith is worth the price of imperfect reality. In years to come when the girl's bright brown hair had faded and when the wonderful passion-light in her eyes had died, perhaps she would remember this moment when she had been perfectly happy, when faith and youth conspired to elevate her to an ecstasy which reality might never fulfill—"once in my girlhood, on the sixth of July, when my blood ran warm and when desire was a slow great flame within me—once I knew a moment of perfect joy, once before anything happened, before anything was real, like a vision of heaven, like a dream of peace—once, ah, once!"

And then the third train came in. She walked quickly to the door and looked down the long line of dusty coaches. She was utterly oblivious to the activities of her fellow men. As far as her interest in them was concerned they lived on another planet or they were quite dead and buried. It was just as if she were alone by a brook or under a lilac-tree as her grandmothers had been—she was so perfectly sure of her moment. Detectives and undertakers and sweating burden-bearers were meeting that train also, but it was nothing to her. Why should it be? Life doesn't give us many moments like this. The sunshine of that too brilliant day intensified the splendor of the girl's eyes. Her hands were clenched tightly—the pink ungloved right that would soon clasp its mate. Underneath her modestly sweet gown one could see the rapid rise and fall of her young breast. A wonderful sight for her lover. Ah, it was *his* moment too, only men cannot give themselves, all of themselves like that.

They filed down from the cars after the democratic American fashion, richman, poorman, beggarman—I saw the girl's hands clasped tightly under her chin. She had seen him. She held out her hands and gave herself to him as a child gives away a full-blown rose.

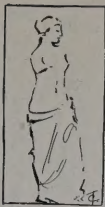
The moment of joy was over, gone like a snuffed flame. Before this lonely pair stretched the world of reality and they were to make of it what they could.

From "The Craftsman," now merged with "The Art World."

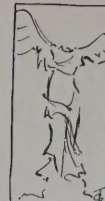
The above story was given to the illustration class of the New York School of Fine and Applied Art as a problem in illustration. It must be stated that the illustration reproduced here was finished in a hurry, else we should have been able to show a finer example. Each month we shall turn over a story to the illustration class of a school and give the class a chance to illustrate it, reproducing the story and best work produced, in the magazine, and accompany the illustration with a criticism of why it aids the story.

In this case we must tell why the picture does not illus-

Continued on Page 12



The question has been raised as to which has done more to bring happiness to the human race, art or music. The answer is found in the individuality of the senses.



KING FISHER

By RUSTLE CLINTON MEEKER



Rustle Clinton Meeker

Drawn by Harrison Fisher

Mr. Meeker is an art student who poses for a living. Our readers will remember Mr. Meeker from his recent article entitled "I Should Say Not!"

Harrison Fisher's home is his palace. He lives and works in the Beaux-Arts Studios, which are on Sixth Avenue. J. C. Leyendecker is on the floor below, and Coles Phillips has a studio in the same building.

The studio looks out upon the public square. This square is nothing but an artificial park that they made back of the New York Public Library at 42nd Street to keep tramps in so that Leyendecker's right hand man, (the Arrow Collar boy) can rush over most any time and get a character model for a Post cover.

About four rooms make up Mr. Fisher's studio. All the furnishings were given to the artist free by an admiring public. Mr. Fisher must paint with our brand pastels; the result—twenty boxes, and mostly imported. The same holds true for his easel, the rugs on the floor, the victrola, the canary bird, the angora, tooth paste, theatre tickets, cigarettes, and what not.

The most interesting thing in the studio is a big mounted portfolio about six feet long. In it are the masterpieces. I could look at the drawings for hours—beautiful water colors, pastels, and pen-and-inks. To me it seems a pity that the water colors are giving place to the pastels, while the pen-and-inks have ceased altogether. The reason is that pastel is easier to handle and Mr. Fisher is taking the much needed rest.

Penrhyn Stanlaws is one who knows that water color painting is not what it is cracked up to be, because at one time he went to Fisher for information on just what materials to get for this work. It is on record that after one attempt, Mr. Stanlaws secretly emptied the entire outfit into the ash can.

Next to the portfolio in interest comes Mr. Fisher's library. It is small but contains everything on pen-and-ink. I for one hope that Mr. Fisher will again let these books inspire him to make more pen drawings, because if there is anyone with Mr. Gibson's pen feeling, it is he.

Mr. Fisher's mail is interesting too. It is filled up with letters like this:

"Dear Mr. Harrison Fisher: Enclosed please find photo



King Fisher

By E. C. Caswell

of myself. As you see, I am a beautiful girl as all my friends tell me. Often I have nothing else to do and I would like to pose for you. What are the charges for this class of work? Sincerely, Miss Class."

ART

The names of great painters are like passing bells. In Velasquez you hear sounded the fall of Spain; in Titian, that of Venice; in Leonardo, that of Milan; in Raphael, that of Rome. And there is profound justice in this; for in proportion to the nobleness of power is the guilt of its use for purposes vain or vile; and hitherto the greater the art the more surely has it been used, and used solely, for the decoration of pride, or the provoking of sensuality.—*Ruskin.*

PHILADELPHIANS ATTENTION

We are looking forward with a great deal of pleasure toward some contributions from our friends in the Quaker City. The Philadelphia number will be out in February.



It has been wisely said, "Don't put all your eggs in one basket." The successful cartoonists are those who know something of everything, and everything of something.



ANALYSES OF INDUSTRIES

Continued from October number

Cartooning and Comic Drawing

By WALTER W. HUBBARD

With all that has been said for and against the Hearst chain of newspapers, they still continue to be the most powerful as well as the biggest money making proposition in that line. Frank A. Munsey, the publisher, admits that the chain idea failed with him, but Hearst, as well as the Scripps-McRae Syndicate and a few others, have proven that it is just as feasible to operate newspapers on that plan as it is to run five and ten cent stores or grocery stores in different cities throughout the country.

What is the secret of Mr. Hearst's success; and that of the Scripps-McRae in a smaller degree? Just this:—giving the people what they expect of a newspaper; namely, cartoons, editorials, photographs comics and headlines. Why should these features stand out dominantly instead of a lot of lengthy news articles, telegraph despatches, and opinions and theories of so-and-so? The name of the business answers that question itself,—a newspaper. Where propaganda matter is wanted, lengthy discussions on technical matters, long descriptions of a battle in Europe that amounted to nothing more than taking of a part of a trench which was subsequently recaptured, or speeches reported in full, those subjects are usually relegated to The Literary Digest, the trade journals, the conservative magazines and some unsuccessful newspapers, and last, but not least, the Congressional Record. (I trust our magazine is not taken from the mails on account of this last statement, because one can't be too careful nowadays.)

If any of my readers doubt the veracity of this statement let them ask themselves, with all due respect to our worthy President, how many of them read in full the message to Congress which Mr. Wilson delivered before a joint session last December. We all started it, but, just like going to war, many of us are willing to go through the preliminaries of standing up when the Star Spangled Banner is played, saluting the flag, and yelling "Hooray!" when the sailors pass in parade; but we fall down on going through with it.

To return to the subject of cartooning and comics from which I have digressed, the headlines of a newspaper supply the news in a "predigested" form for the hustling business man and woman to read in the cars, cabs and at lunch hours. The cartoon, to be a really effective one, must do the same thing. It must tell something in a way that a news item and an editorial article can not; It must be so that it can be grasped quickly; it must tell a story, whether it be comedy or pathos; it must not re-act, or have a "flare-back" which will injure its original intent; and last but far from the least, it should do some good, either by way of causing a smile to

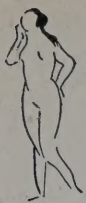
flit across the face of a care-worn shop girl, or to move a man to cast his ballot in the right direction.

To do this properly, the cartoonist should first have a good art school education. Many cartoons are done in a wishy-washy or sketchy style under the excuse of being far ahead of their times. Some of my readers are going to disagree with what I say, but I claim that such cartoons, done under the excuse or guise of "modernism," "futurism," etc., are not effective at the present day in any greater degree than a technical article from a trade or class journal would be to the average layman. This is due to the fact that the minute good drawing gives way to freakish draughtsmanship, there is immediately something to detract from the "punch," the "big idea," and the "kick" to the cartoon. The tired business man hasn't time to try to adapt his own tastes to that of an artist or cartoonist he never met,—and he refuses to do it.

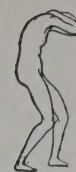
In connection with this, notice that no matter how crude some of the cartoons in the Hearst papers may be drawn, they have eliminated the "freak stunts" in them. There is another reason for this, and that is that a picture is an international language,—the only one we have. Every nationality and race has its own ideas of technique, freak treatment, etc., but they can all understand good drawing which should be back of every cartoon. Probably some of the most successful American and English cartoonists to-day are Robert Carter, R. Broughton, Charles Sykes, R. O. Evans, Rollin Kirby, J. Casse, Bernard Partridge, F. H. Townsend, Ravenhill, the late Luther Bradley, and Winsor McCay. In every instance it will be found that these men back their work with good drawing, though the technique of no two of them is in any way similar. They avoid, "en masse", the idea of littering up their drawings with a lot of distracting details, labels of explanation, long titles, junk-shop composition, or outlandish, slap-stick treatment.

In the small town it is the duty of the cartoonist to make the newspaper's layouts and border designs, retouch a photograph occasionally, sometimes assist the photographer or engraver; and stick to, in a large measure, local subjects for his pen and pencil attacks or boosts. Far from discouraging him, this should make him feel that the training he can thus acquire will be of inestimable value to him in later years and is something which, if he started with a big paper in a big city, he would not get. The cartoonist and comic artist moves from city to city, until he gets what he wants in the line of working conditions, subjects for drawing and remuneration. He is paid, if a reasonably good man and cheerful worker, anywhere from \$16 to \$40 weekly, with the possibility if he should ever attain fame, of \$100 or more a week.

He should be able to draw portraits, should have a work-



The wisdomful phrase "Industry is the great teacher" has urged us on so long that we have grown weary of its spur. Let us invent another one—"We learn by our mistakes."



ing knowledge of wash drawing, a clean pen style, and a fertile, quick-thinking mind. The comic artist must be born with ideas and a barrel of natural humor. He should acquaint himself with the workings of a Ben Day machine, have a knowledge of color harmony, and keep up to date on the latest fads, slang, fancies and news which could be turned to good advantage in the Sunday pages or weekly strips. To both comic artist and cartoonist a knowledge of costume, Shakespeare and history are invaluable assets.

Metalwork

In metalwork is included one of the largest classes of mechanics and one of the most important. The variety and extent of the metal trades are apparent from the fact that they include the most delicate jewelry at one extreme and steam engines and structural iron at the other with innumerable grades between. In all there are certain underlying principles which are similar and even the processes have the same characteristics. Design and drafting are the groundwork of all and it is with these that we are most concerned.

Only two phases of metalwork are treated here, jewelry and bronze founding.

The success of the jeweler, the silversmith, the goldsmith, depends greatly upon the design. This is first made as a rough sketch and then carefully worked out for the approval of the customer. Detailed working drawings are made and from these there is built up in wax the model of the piece. The framework of gold, silver, or platinum is made from the wax model by skilled craftsmen or craftswomen and as each part of the design is hammered, filed, or wrought into shape it is soldered to the frame; enameling is then applied or precious or semi-precious jewels are set in their proper place; the finishers burnish and polish the metals. The various processes used, all requiring more or less ability to draw, are hammering, soldering, etching, repoussé, coloring, enameling, engraving, chasing, casting, and setting of stones. Cheap jewelry, including badges, is cut out and embossed by machinery, but even for these there must be an original drawing and a pattern made chiefly by hand.

"The work of the bronze founder* consists of making reproductions in bronze by pouring the molten metal into a sand mold. The metal is an alloy, usually consisting of 90 parts copper, 7 parts zinc, and 3 parts tin. The molding sand is a natural combination of sand and clay.

"The work is divided into several departments: drafting, where the full-size working drawings are made; pattern making in wood, plaster, or metal; molding, which includes several grades of work, the highest being the statuary molding; chasing and filing; fitting, which is the work of fitting and joining completed parts together by soldering, riveting,

etc.; and the finishing and coloring, all of which require highly trained workers.

"In the case of monumental sculpture, the artist makes his model in modeling clay, full size or to a certain scale which is afterward enlarged. A plaster cast is obtained from the clay model and this is the pattern around which the bronze molder packs his molding 'sand' in small 'blocks' or sections which are afterward baked. The original model is removed and a sand 'core' prepared, which is suspended in the mold, leaving a space of from $\frac{1}{4}$ in. to $\frac{3}{8}$ in. between the inner sand core and the mold.

"The molten bronze which fills this space when cooled forms the bronze cast. The outer sand is removed and the inner core dug out. The casting is then finished by chasing and the surface is treated chemically to give the desired color or patine."

Novelties

Under this head are classed numerous objects, usually small, which vary with the seasons and the fashions but all require some form of decoration. Novelty painting, as such, is not taught in any school, but design and decorative painting in water colors, which are taught in the high schools and in most of the art schools, give the foundation so that the technical trade processes can be acquired in a few days.

The air-brush† or spray has taken the place of handwork for much decorative painting of fans, furniture, glassware, picture frames, calendars, postcards, fashion plates, photographs, etc. The air-brush is connected by a rubber tube with a compressed air tank; to each air-brush there is attached a small tin cup which holds the color to be used; any tint or shade of this color may be secured by manipulating a valve which increases or reduces the flow of color. The color is applied through stencils, half a dozen or more being used for a single design; when coloring photographs the air-brush is often used freehand. Salaries \$6 to \$15 a week; piece-workers earn up to \$15 a week. Work, 44 to 50 hours a week; busy season June to January. Work is mechanical but requires neatness, good judgment, and some mechanical ability, as well as a knowledge of drawing and color. There is no school where the work is taught; some firms take beginners at low wages and there are experienced operators who have their own air-brush and give private lessons. Girls are employed for the lighter objects; boys chiefly on metal bedsteads, etc., and in retouching photographs for engraving.

Boxes,* paper and fancy, are decorated with opaque water colors. Designers are well paid, some of them being free lances; decorators, chiefly girls, get \$6 to \$15 a week; busiest season is July to December.

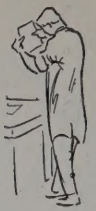
Cards*—greeting, dinner, score, and postal—also calendars and menus, are usually designed by free lances, printed by the thousand, and then colored by hand. The work is

* Condensed from The Art of the Bronze Founder, by William Donald Mitchell.

† Investigations made by Alliance Employment Bureau.



An important illustrator of this country says that he often discovers facial expression by sitting at a mirror and feeling the emotions of the characters he is to work with.



generally done through stencils either by hand or with the air-brush. Colorists, usually women, earn \$5 to \$12; designers and letterers, more frequently men, get \$10 to \$20; piece-work paid for at the rate of 20 to 30 cents a hundred and several hundred can be done in a day. When a designer is employed regularly, it is usually a man who also does lettering; \$10 to \$20 a week.

Celluloid objects† are decorated by painting with oil and white enamel directly on the article without drawing or stamping; the design is usually floral and must be followed accurately in the half dozen or more pieces which form a toilet set. The designer, usually a man, gets about \$20 to \$30; forewomen from \$18 to \$25; decorating is done by girls who are usually paid by the piece and earn from \$8 to \$18 a week. Slack season January, February, and June.

Dolls* are usually painted by men who can do a hundred faces or more a day. The air-brush is used for hair and cheeks, while eyes, mouth, and nails are done by hand; an expert who paints eyes can make as much as \$60 a week.

Fans* are painted on paper or bolting-cloth with sticks of wood or celluloid. One cent is paid for decorating a fan which sells for 25 cents; 50 cents is allowed for the decoration of a 75-cent fan.

Furniture* and smaller wooden objects, such as trays, baskets, frames, etc., painted and decorated, are much in favor at present. The work requires accurate drawing, knowledge of design (historic periods for furniture), and a good color sense. Designers are well paid; decorators, boys and girls, about \$7 to \$20 a week.

Lamp shades* are of many kinds. The making of the frames is a distinct business, done entirely by men; designers are well paid; painting on textiles and paper is done either in a shop or at home; much of the work is done outside by women of long experience, the material being furnished by the firm, and some make as much as \$40 a week during the busy season; the average shop hand gets \$8 to \$20.

Ribbon and satin articles, such as infants' accessories,* are painted with water colors mixed with opaque white; the design is sometimes stamped, but more frequently the work is freehand. The work is done by girls who earn from \$8 to \$18; an art training is valuable and it is well to know pasting, tying bows, and hand sewing.

Toys, games, and favors† give opportunities for original designers, many of whom earn from \$25 to \$35 a week. In the shops a boy usually lays the flat color and varnish; women do the light mechanical work at \$5 to \$15 a week, and men do the more important parts at about \$20 a week; piece-work is paid for at about 5 cents for a face, 20 cents for a larger face and hands, etc. Busiest time is July to December.

From a Metropolitan Museum of Art Booklet, on sale at the Museum.

* Investigations made by Alliance Employment Bureau.

† Investigations made by the art department of the Washington Irving High School.

ANSWER TO YOUR LETTER

It is a bad habit to ask questions on the first impulse;
look first within your own mind for the answer

Editor, *The American Art Student*:

DEAR SIR—I would like some information in regard to the use of Iron Tri-chloride (Chloride-Ferric) in place of nitric acid for the biting of etching plates. As I understand, it is only necessary to pour on the chloride—but in what proportion?

Upon inquiry I find that Ferric crystals cost about \$2 a pound. This seems an excessive price, or I have made a mistake in asking for the Ferric crystals. Any information your staff can give me on this subject will be very greatly appreciated.—GEORGE R. SMITH, Jr.

DEAR MR. SMITH—The Ferric Chloride of Iron bath is simply a saturate solution in water. Put the crystals in water and let them stand over night. In the morning or the next day, strain them into a clean bottle through cheese cloth. If crystals remain they may be dried and put back in stock. If there are no crystals some must be added, and you must go through the same process.

Ferric Chloride of Iron is not a satisfactory bath for etched plates, as it bites a cold line, sharp and clear as it is, it is nevertheless cold. Another drawback is the fact that the mixture is nearly black and the plate cannot be seen while it is in the bath. The most satisfactory bath for etching on copper is the hydrochloric bath

Hydrochloric acid	100 grains
Chlorate of potash.....	20 grains
Water	380 grains

Or another formula—

Hydrochloric acid, chemically pure.....	1 oz.
Chlorate of potash.....	1/5 oz.
Water	5 oz.

Dissolve the potash in distilled water and add the hydrochloric acid; using a glass stopper bottle. Leave out the stopper and place in a well ventilated spot. After about ten minutes, for a six pound mixture, take one and a half inches of 20 gauge pure copper wire and drop it in the solution. This will ripen the bath so that it bites evenly. The best working temperature for the process is at 70 degrees Fahrenheit. This procedure refers to both formulas. I use the first formula for fine lines and the second for color, but you will find that experience is the best teacher.

The Nitric bath for copper is made as follows:

Nitric acid, C. P.....	1 part
Water	2 parts

Add copper wires for mixing purposes, temperature 70 degrees.

The Zinc bath is composed of

Nitric acid, C. P.....	1 part
Water	6 parts

To properly mix, put in a small piece of zinc about one-third the size of a penny for each six pound mixture. The Hydrochloric bath must not be used with zinc, as it produces great clouds of fumes. I tried it *once!*—CHARLES F. W. MIELATZ.



We must not be impatient to succeed. We cannot hurry our intelligence. We must take care lest in after years, when courage is old, we realize the tragedy of our impatience.



THE WHATMAN DRAWING CONTEST

H. Reeve Angel & Co., Inc., of 120 Liberty Street, New York, inform us that the judging of the drawings entered in the Whatman Contest took place on Thursday, October 11, at the offices of their advertising agents, Messrs. Frank Seaman, Inc. The judges were: Mr. Frank Alvah Parsons, head of the New York School of Fine and Applied Arts, art critic and author; Mr. Thomas Fogarty, the well-known pen and ink illustrator; Mr. W. H. deB. Nelson, editor, *International Studio*; Mr. Guy Pène Du Bois, editor of *Arts and Decorations*, and art critic of the *New York Tribune*; Mr. Ben S. Nash, art director of Frank Seaman, Incorporated.

The majority of the work submitted was of a high order, and Class I in particular (Poster Design) made an excellent showing. Contestants, successful and unsuccessful alike, will be glad to know that the decision of the judges was in each class unanimous. Prize-winning drawings will be reproduced in the next issue of *THE AMERICAN ART STUDENT*.

Nearly every State in the Union was heard from, almost 400 entries being received.

If your subscription expires with this issue please fill out the blank below and mail to us at once.

We have some remarkable editorial features on hand which will appear during the next twelve months. You cannot afford to miss a single issue.

When subscribing please use the following blank or give information required in blank, stating whether a renewal or new subscription.

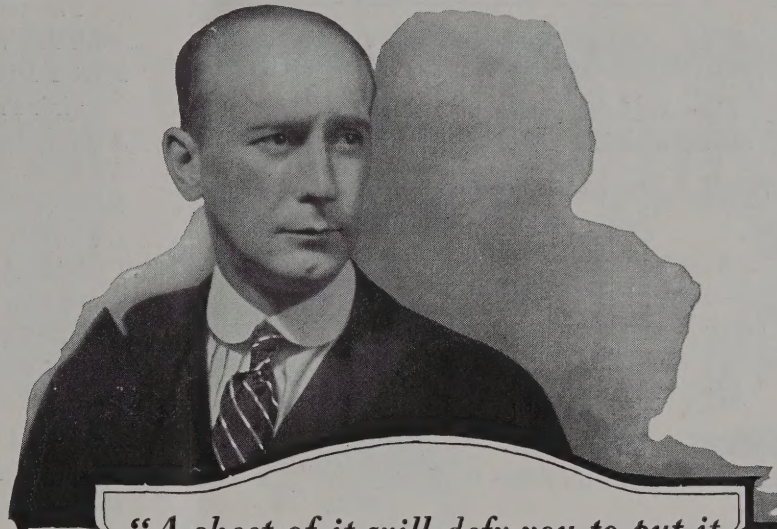
THE AMERICAN ART STUDENT
21 Park Row New York, N. Y.

Date.....

Enclosed please find One Dollar for One Year's Subscription to THE AMERICAN ART STUDENT.

Name

Address.....



"A sheet of it will defy you to put it out of business."—Alonzo Kimball

"WATER-COLOR paper always means 'Whatman' to me and a hot pressed sheet of it will stand anything and defy you to put it out of business. I *know*, for I've enjoyed using it and it's a good, reliable friend.

"To ask me what I think and know about 'Whatman' is like asking me what I know about 'Sterling' or whether $2 \times 2 = 4$. They are in the same category. I've been brought up to know that all three are proved facts in their different lines and all three can be depended upon. To advertise 'Whatman' it is only necessary to write a eulogy on water-color paper."

Alonzo Kimball

WHATMAN
Genuine Hand-Made
DRAWING PAPERS

—for a century and a half the preferred paper of master and student alike. Get—at your dealer's—the kind that will best bring out *your* technique.

H. REEVE ANGEL & CO., Inc., 120 Liberty Street, New York
Sole Importers for the United States and Canada

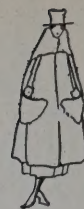
ARTISTS' SMOCKS

BARBARA LEE SMOCKS are obtainable in a variety of models for practically every use. You purchase them directly from makers. \$1.75 and up. Orders filled by mail.

41 West 36th Street (Between 5th and 6th Avenues), New York, N. Y.



Art, to a great extent, models human nature, remember that. Know that any emotion which your work causes will have its effect in the progeny of the next generation.



The Hoffman Artist's Drawing Stand

For Artists, Designers, Draftsmen and Show Card Writers



A handsome stand, very light, made of steel tubing. Instantly adjustable to any position. The board revolves. Can be folded up.

Satisfaction guaranteed. Write for booklet No. 2.



A. HOFFMAN CO.

11 Arnold Park :: :: Rochester, N. Y.

For Sale by the Following Prominent Dealers

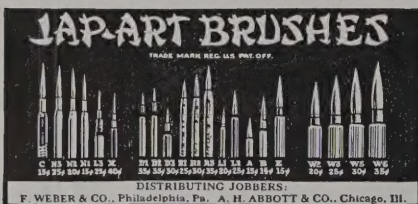
FAVOR, RUHL & CO., 47 West 23rd St., New York, and 425 S. Wabash Ave., Chicago.

FROST & ADAMS CO., 37 Cornhill, Boston.

A. & B. SMITH CO., 441 6th Avenue, Pittsburg.

F. WEBER & CO., 1125 Chestnut Street, Philadelphia and 825 Washington Avenue, St. Louis.

THE A. LIETZ CO., 61 Post Street, San Francisco.



Write for Booklet No. 4

Jap-Art Brush Co.

154 Nassau Street
New York

THE FRENCH SCHOOL OF FASHION ILLUSTRATING

A Complete Course in Illustrating, Fashion Drawing and Poster Designing

For Particulars Address

MISS M. WEIDENMAN, 33 W. 14th St., NEW YORK



1/2 ounce

Snow White Fluid

The Standard for Pen as a White Ink, with brush as White Water Color and for finest grade Air Brushes. Highest Endorsements. At dealers or from manufacturer, postpaid on receipt of 25c.

J. W. JOHNSTON

Dept. T, Fine Arts Building

Rochester, N. Y.

The complete list of prize-winners and of those whose work received honorable mention are as follows:

Poster Division

First Prize, \$100—Miss Mary R. Cornwell, 105 Leonia Avenue, Leonia, N. J. Second Prize, \$50—Leroy Henry Appleton, 525 West 146th Street, New York, N. Y. Third Prize, \$25—Antonin Hess, 1152 West 18th Street, Chicago, Ill. Honorable Mention—Martin A. Lewandowski, 4920 Parkside Avenue, Philadelphia, Pa.; Ignatius Schule, 1255 South 40th Court, Chicago, Ill.; Glenn M. Pierce, 115 East 34th Street, New York, N. Y., and Miss A. Mildred Boyle, 62 Clifton Place, Brooklyn, N. Y.

Pen and Ink Division

First Prize, \$100—E. Liley-Young, 3 Highland Street, Roxbury, Mass. Second Prize, \$50—Robert Ball, 316 Haven Avenue, New York, N. Y., Elmwood, Newport News, Va. Third Prize, \$25—Miss Margaret Carlson, Elmwood, Box, 563, Newport News, Va. Honorable Mention—Carl Stephen Junge, 330 Pease Street Court, Oak Park, Ill.; Miss Emily H. Butterfield, 1113 David Whitney Building, Detroit, Mich., and Miss Marjorie S. Collins, 143 East 21st Street, New York, N. Y.

Water Color and Wash Division

First Prize, \$100—W. F. McCoughey, Jr., Room 430, 220 Michigan Avenue, Chicago, Ill. Second Prize, \$50—Thora Borjeson Wilberforce, 83 Seventh Avenue, Brooklyn, N. Y. Third Prize, \$25—Hendrik van Ingen, 346 Cutler Building, Rochester, N. Y. Honorable Mention—Edmond S. Campbell, 36 East Center Street, Park Ridge, Ill.; J. William Cromwell, Jr., 619 Springfield Avenue, Summit, N. J., and Caroline Miller Parker, Charles River, Mass.

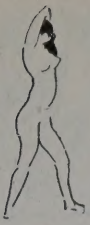
An exhibition of the work received in the contest will soon be held in New York. Notices giving details of the event will be posted at the art schools, art clubs, etc.

Joy

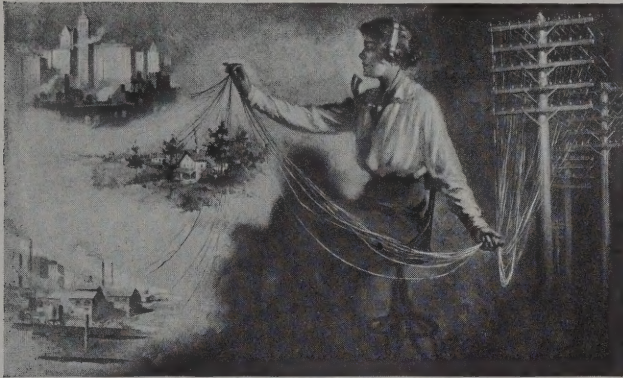
Continued from Page 6

trate the story. From the standpoint of composition, the picture is fairly good, as it is well designed and the attention is well centered on the main figure; but the illustration is not consistent with some details of the story. The incident illustrated is the passage where the girl in the story springs up from her seat in the station and looks at the clock; the main figure does not show this act successfully. The time of the story is July, but the male figures wear overcoats, and one seems to have ear muffs. The story takes place in a railway station in a Western town. This is represented in the illustration well enough. One of the students who prepared an illustration had the incident take place in the Grand Central Station, New York. It would not be fair to criticise the drawing in the illustration, since the artist was not given enough chance to use models and work carefully.

One point has been brought out so far by the experiment we have just tried; that is, that while the average illustration class receives instruction in drawing and composition, it is not given enough training in really illustrating it.



There is weight and volume in the human figure. We must sense these as we work, for how can we really create form unless we sense these fundamental facts.



A WEAVER OF SPEECH

Refinement, poetry and sentiment, combined with graceful treatment, are found in American illustrations for advertising. This the "Modernists" aim to destroy.

Cultivating the Ugly

Continued from Page 5

your vicinity, see that your manager is among the judges, so he can tell them what the people want. You will soon attract to your group those who have gotten so far along in art that they wear long hair, a flowing tie, and can talk art jargon. Also all the art secessionists and advanced thinkers will come in. The public will not take to this stuff naturally. It is like the "bitters" mother used to make for us when I was a boy in "Ole-Virginny." It was an awful dose, but I had to learn to stomach it.

Now as to the drawing: See that it is meaningless. It should have no idea except to shock by its vulgarity, indecency, decadence or incompetency. Advertising managers will tell you they are looking for drawings that make a "big noise." They grab at the ugly for that reason. Two women are walking down the street. One is beautiful, tastefully dressed and a pleasure to look upon. The other is painted, flashily dressed and intoxicated. The latter is the one that will attract attention. The advertiser wants attention, and the ugly does the trick. That is the psychology of it, so go to it, young man.

Art alone supplies an enjoyment which requires no appreciable effort, which costs no sacrifice, and which we need not repay with repentance.—*Schiller.*

The students of the art schools of New York will again have the opportunity of attending the Saturday evening lectures at the Metropolitan Museum of Art. Informal talks by well known painters and sculptors, illustrated, will be held in the Lecture Hall Saturdays in January and February, at 8:15 P. M.

A real purpose organizes the various elements of a man's life for effective action.—*Charles R. Brown.*

WELDON ROBERTS RUBBER ERASERS

The Artist's requirements are ideally met in the *Weldon Roberts* 88 Styles of rubber erasers.

We make many useful artists' specialties.
AT ALL ARTISTS' MATERIAL STORES

NEWARK, NEW JERSEY

MARTINI TEMPERA

THE BEST MEDIUM FOR
DECORATING BOXES OF
WOOD OR TIN IN TEMPERA

FOUR SIXTY-ONE EIGHTH AVE. NEW YORK CITY.



WOULD YOU LIKE To Draw Cartoons?

Many Art Students have a desire to specialize in **Cartoon Drawing**. If you are one of them, we would like to have the privilege of explaining to you about **Cartoonist W. L. EVANS' Practical System of Cartoon Instruction**.

This School is endorsed by well known Cartoonists, because they know the students are given the right kind of stuff to work on. We do not offer "free materials" to encourage enrollments. We want this school to be judged by what it produces. Send a sample of your work. The course is not expensive.

THE W. L. EVANS SCHOOL OF CARTOONING
LEADER BUILDING CLEVELAND, OHIO



THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES

MEN'S EVENING LIFE CLASS
from 7.30 to 9.45 P. M.

Exceptional opportunities in drawing and oil painting from life for artists and students

Tuition Fee \$5.00 per month
Commencing any day

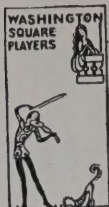
INSTRUCTOR

Mr. JOSEPH H. BOSTON, A. N. A.

The only school in New York City
in which painting is done from life
at night

Write for illustrated catalog and information
FRANCIS MULLER, Manager

174 Montague St., Brooklyn, N. Y.



We must not become intoxicated with sentimentality. We must not believe that our business is to make people laugh and weep. Art is a different business entirely.



The "modernists" have enshrined a new trinity, Cézanne, Van Gogh and Oscar Wilde.

Van Gogh cut off his ear and sent it to his mistress for a birthday gift. That sickening act had no sophistries to shield it as the painted mutilations have that haunt some of our galleries. * * * *

Dr. Weir Mitchell was both neurologist and novelist. I have been hoping for an alienist and painter in one, who could

from a concentric point of view of artist and physician, point out the source of modern art infection, a mind qualified to diagnose the psychopathic and yet to appreciate the aims and the psychology of art. That is sufficient for our purpose. A man of such dual authority reveals himself in the following pages. * * * *

All of which may be found in a brochure

THE ART OF THE SOUL SICK

which can be obtained *free and postpaid* from the undersigned. Those who desire more than one copy, like art teachers, monitors or members of art classes or others who agree to distribute extra copies, kindly state how many are desired.

CHARLES VEZIN

349 Broadway

NEW YORK

SCHOOL NOTES

Both the New York School of Fine and Applied Art and the Brooklyn Institute of Arts and Sciences report good enrollments this season despite the heavy hand of war. Both of these schools, by the way, are advertisers in THE AMERICAN ART STUDENT.

* * *

The Connecticut Academy of Fine Arts will hold its first annual exhibition of water colors and pastels at Hartford, Conn. The exhibition will begin November 5 and will last until November 15.

* * *

The Modern Art School has resumed its evening classes at 72 Washington Square, South.

* * *

A new art school has opened in San Francisco under the direction of Mr. Van Sloun, formerly head of the painting and illustration departments of the California School of Design. The school has been named the Van Sloun School of Painting and Illustration, and its policy is patterned somewhat after the Art Students' League of New York. The opening of this new school adds to the many advantages already existing on the Pacific Coast of securing a good education in most branches of art.

FIRST CATCH THE RABBIT

On September 30, the New York *Tribune* reproduced at the top of their Sunday magazine page, a three-column drawing by one of our staff artists, Mr. George A. Picken; credit being given this magazine for its first publication. Underneath the cut were set the following lines:

"This is one of the first specimens, aside from poster work, of war art in America. A great many distinguished artists have been busy portraying every aspect of the war in Europe, but not until now has there been a field at home. The above drawing by George A. Picken represents housing quarters of the Madison Barracks, and may be looked upon as a probable forerunner of much more work of this sort—possibly very notable work. Mr. Picken is a private in the medical department at the officers' training camp, Madison Barracks' New York."

The *Tribune* has it right,—the drawings in our September issue were but a "forerunner of much more work of this sort— . . . very notable work." THE AMERICAN ART STUDENT has arranged to run many more of the clever sketches by our soldier member of the associated staff, and they will appear in an early number. Another article which has been secured for publication soon is "The Romance of

MANHATTAN SCHOOL OF ART

Directors:

R. SLOAN BREDIN

EDMUND GREACEN

CLASSES IN DRAWING AND PAINTING
LIFE, PORTRAIT, ILLUSTRATION, MODELING

FOR INFORMATION AND CATALOG ADDRESS

MANHATTAN SCHOOL OF ART

333 FOURTH AVENUE, NEW YORK CITY
(Corner 25th Street)



We are ready and willing to help all students of art, but we expect their cooperation also. This magazine is yours and you must put into it if you expect to take from it.



From a drawing by Samuel Nelson Abbott, the poster artist, in "A peculiar type of American Art."

Cartooning," by Freeman Henry Hubbard, A. B., of Philadelphia. We can guarantee that every person who reads this magazine, whether they ever cared for cartooning or not, will find more than enough to interest them in this article. These are but two of the many editorial features which are to come in the next few months.

With the October number our circulation rose exactly five per cent., and every copy has been sold. We are printing more copies this issue, but unless you leave your order with the nearest art supply store or news-stand dealer, we cannot guarantee that you will be able to get a copy as they are selling fast. There is a safe alternative, however, and, to use an old saw, "First catch the rabbit."

The rabbit can be caught with a crisp one dollar bill pinned to the blank in this issue and mailed to our offices at 21 Park Row, New York City. Or a method which is even better, and which several of our readers have asked for, is to take out a life subscription to the magazine. If a ten dollar bill or money order is sent to us the circulation manager has agreed to see that you get THE AMERICAN ART STUDENT every month of your life, no matter how often your address is changed.

This is your magazine, and we want to publish it for you. To do so we must know what you want. The editor would appreciate it very much if our readers would mail in the answers to the following questions which will enable us to gauge the opinions and ideas as to what should constitute a good magazine for both professional artists and students:

1. In your opinion, what is the best article in this issue?
2. What was the best article in the previous issue?
3. Do you think we should publish more students' work?
4. What suggestions would you offer in the way of articles or illustrations of interest to artists or designers in your own particular line of endeavor?
5. What features would you suggest of interest to the art world at large?
6. What departments would you like added to or dropped from our columns?

The New York School of Fine and Applied Art

FRANK ALVAH PARSONS, Pres.

Art based on principle, and leading to practical use.

Architecture, interior decoration, painting costume design, poster advertising, illustration, etc.

Send for illustrated catalog.

SUSAN F. BISSELL, Sec.

2239 Broadway, New York



Suggestion

A few well-placed lines often suggest the whole idea. But whether the treatment is strong or soft, the artist should have a pencil that responds perfectly to his will.

DIXON'S ELDORADO

"the master drawing pencil"

is well-named. The softer grades are rich, black, responsive. They are free from grit and will not crumble. The harder grades give clean, clear lines that are not destroyed when the drawing is cleaned. The Eldorado is indeed "the master drawing pencil" in each of its 17 grades.

Send 16c in stamps for full-length samples worth double the money.

JOSEPH DIXON CRUCIBLE COMPANY
Dept. 228-J, Jersey City, N. J.



FOR COMMERCIAL ARTISTS

W. W. MOIST WATER COLORS

are made with painstaking care
of the best pigments obtainable

Write us
for
Color Chart



Price List
sent
on request

THE J. WILLER CHEMICAL CO.
128 Chambers Street New York N. Y.



Is that inspired manuscript which you were too bashful to send to a publisher still tucked away in your dresser drawer? It may be a great expression. Let us read it.



THE AMERICAN MAGAZINE OF ART

An Illustrated Monthly

Published by The American Federation of Arts.
"The most dignified, the broadest and the most valuable of the art journals in this country."

Subscription Price \$2.50 a year

ONE DOLLAR

Sent now will give you six months trial subscription.

THE AMERICAN FEDERATION OF ARTS

1741 NEW YORK AVENUE WASHINGTON, D. C.

THE EMBODIMENT OF SKETCH BOOK EFFICIENCY

The Everlasting Looseleaf Sketch Book made by Canson & Montgolfier, Annonay, France, is this and more.

It is a necessary part of the equipment of every Artist and Art Student.

The use of it will lend dignity to your work.

Circular describing Sketch Book sent on request.

Sketch Book No. 1 . . . \$1.50 postpaid
Sketch Book No. 2 . . . \$2.50 postpaid

We shall present Sketch Book No. 1 free of charge to any reader sending us three subscriptions, and Sketch Book No. 2 to any reader sending us five subscriptions.

Address Circulation Department

THE AMERICAN ART STUDENT

21 Park Row New York, N. Y.

NEWS COLUMN

The work of thirty-three artists was represented in the opening of the Snedecor Art Galleries, held from October 4 to 31. Among the exhibits were three by Ralph A. Blake-lock, N. A., entitled "Twilight," "Sunset Glow," and "An Adirondack Nook."

The opening exhibition of the second quarter-century of the Macbeth Galleries was held last month in their Fifth Avenue rooms. Among the thirty canvasses was "The Spanish Girl," by Robert Henri.

The exhibition of paintings by the Macdowell Club was very well attended. Canvasses by a dozen well known painters were on exhibition from October 18 to 28.

Those interested in landscape painting were given a treat when the Bourgeois Galleries, Fifth Avenue, were thrown open for a special exhibition which began October 16.

Cable dispatches from Petrograd have been received to the effect that art treasures to the value of \$2,500,000 have been stolen from the great historical museum of the late Grand Duke Michael Nicholaievitch. Among the losses was a painting by Correggio, the value of which has been estimated as high as \$250,000. Shortly before this silver statues to the value of \$750,000 were stolen from the Senate Building, by six armed robbers. The Grecian government has also complained that the famous piece of statuary, the "Head of the Goddess Hygeia," has been taken from the museum at Tegea. It is rumored in this connection that a New York woman is now offering it for sale.

The Ehrich Galleries held, from October 11 to 24, a special exhibition of the works of Mather Brown, William Dunlap, Charles Wilson Peale, William Savage, and seven paintings by Benjamin West.



BE A PRACTICAL ARTIST

Learn Cartooning, Comic Drawing, Newspaper Illustrating, Magazine Illustrating and Commercial Drawing in a Practical Way from a Practical Art School

ASSOCIATED ART STUDIOS

2100 Flatiron Building
23rd Street and Broadway NEW YORK CITY
ESTABLISHED 1901
DAY CLASSES . EVENING CLASSES . CORRESPONDENCE COURSE

Are You Studying for Art Teaching?

It would be well for you to get in touch with the newest and best in practical teaching ideas; the experiences of good teachers who are right on the firing line; the work of children of every grade who are under the kind of instructors YOU aim to be. There is no better medium to help in teaching or study than

Send for Sample Copy or \$2.00 for one year
to No. 29 Foster Street, Worcester, Mass.

The School Arts Magazine
For Sixteen Years the Leader in Education

"For the Ambitious Art Student"

Mr. Frank F. Frederick, director of the School of Industrial Arts, Trenton, writes:

"From my observation in our school library, I know that *Arts & Decoration* is read very carefully by the *ambitious* students."

Each issue contains a review by Mr. duBois, of an Important Private Art Collection; criticisms of current exhibitions; notes on art subjects of the moment and other vital articles by leading authorities.

The regular subscription rate is \$3.00 a year. We offer readers of "The American Art Student" a six months' trial subscription for \$1.00.

There remain a few copies of the September number which describes the wonderful collection of Early American Paintings owned by Mr. Herbert L. Pratt. Send one dollar *now* and this issue will be sent free plus the *six* trial issues.

Arts & Decoration

470 Fourth Avenue

New York, N. Y.



ADOPTED!

as

THEIR Magazine

by the most

brilliant artists

in America

Such was the happy fate of

CARTOONS MAGAZINE

from its very beginning

It is **THE Magazine** that **THEY**
prefer to have their work appear in

For the Student it is especially full of inspiration and suggestion

At Newsstands 25 Cents

Subscription \$3.00 a year

Sample Copy on Request

CARTOONS MAGAZINE

6 North Michigan Avenue

Chicago, Ill.

THE MAGAZINE FOR ALL AMBITIOUS PEOPLE!

A M B I T I O N

(What Every Mortal Needs)

A personal periodical devoted especially to exploiting the talents of unknown aspirants in all lines of endeavor and to exploring untraversed regions in Literature, Drama, Photoplay, Art, Science, Music and Life.

Edited by **DELBERT E. DAVENPORT**

(Editor of Photo-Play Journal)

**If you aspire to achieve, AMBITION
aspires to aid you in your purpose.**

To arouse and stimulate American genius
seven great contests are now being conducted

For the Most Useful Invention

For the Best Short Story

For the Best Photoplay

For the Best Play

For the Best Novel

For the Best Poem

For the Best Song

Attractive Cash Prizes For The Winners

Send 15c for a copy of **AMBITION** and make a new friend you need!

A M B I T I O N

(What Every Mortal Needs)

422 Land Title Building

Philadelphia, Pa.

American Art News

(PUBLISHED BY THE AMERICAN ART NEWS CO., INC.)

15-17 EAST 40th STREET, NEW YORK

Now in its sixteenth year of successful publication, and universally recognized as the dealers' and collector's authority on art matters in both the United States and Europe.

New York Special Exhibition Calendar gives all the exhibitions of the current and coming weeks, their locations and the dates of duration in New York. Those in other American cities under head of letters from said cities.

All important picture, print and book sales in both Europe and United States duly recorded, with full list prices, buyers, etc., and also the first announcement of same in advance.

Weekly letters from Paris and London, written by best informed authorities on the art trade and news of the Studios, Galleries and Salesrooms, and occasional authoritative letters from other European art centers. Invaluable for reference.

The organ of the Artists of America—only publication giving weekly during season notes of the Studios and what artists are doing.

Read by all the leading collectors

PUBLISHED WEEKLY—\$3.00 A YEAR—38 ISSUES

Canada, \$3.35; Foreign Countries, \$3.75

(Weekly from Oct. 15 to June 1—Monthly during the summer)

AMERICA'S ONLY ART NEWSPAPER

Interior Decoration

For the Small Home

By **AMY L. ROLFE**

Instructor in Home Economics
University of Montana

Cloth, illustrated, 12mo, xx+151 pages, \$1.25

A BRIEF manual of Interior Decoration, which treats the subject comprehensively, but in a very clear and concise manner. Instead of describing in great detail the expensive furniture and rugs which can be purchased only by the few, the author dwells upon the general principles which apply in all cases and treats specifically of such furnishings as are suitable for the homes of people of moderate means. The material is organized in a manner to make it useful both as a text-book and as a practical guide in the furnishing of the home. More than thirty beautiful half-tone illustrations are included.

THE AMERICAN ART STUDENT
21 PARK ROW
NEW YORK